

# Daniel Saidenberg Faculty Recital Series

American Brass Quintet

Juilliard



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Photo of cellist Khari Joyner by Claudio Papapietro

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The Juilliard School  
presents

# American Brass Quintet

Kevin Cobb and Louis Hanzlik, Trumpets

Eric Reed, Horn

Michael Powell, Trombone

John D. Rojak, Bass Trombone

Monday, November 6, 2017, 7:30pm

Paul Hall

*Part of the Daniel Saidenberg Faculty Recital Series*

**Consort Music of Elizabethan and Jacobean England** (edited by Louis Hanzlik)

THOMAS MORLEY (1557–1603)	Arise, awake
JOHN DOWLAND (1563–1626)	Lachrimae Antiquae (Pavan)
MORLEY	Though Philomela Lost Her Love
JOHN WILBYE (1574–1638)	Oft Have I Vow'd
WILLIAM BRADE (1560–1630)	Canzon

**Suite From 19th-Century Russia** (edited by Kevin Cobb)

LUDWIG MAURER (1789-1878)	Kriegslied
ANTOINE SIMON (1850–1916)	Scherzo
MAURER	Lied
SIMON	Divertissement
MAURER	Morgengruss

*Program continues on next page*

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by The Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

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STEVEN FRANKLIN      *Three Romances*  
(b. 1995)              Elegy  
                                 Intermezzo  
                                 Finale  
New York Premiere

*Intermission*

PHILIP LASSER      *Common Heroes, Uncommon Land*  
(b. 1963)              City Hero  
                                 Hero of the Land  
                                 Joy  
                                 Hold Fast to Dreams  
                                 Epilogue  
World Premiere

**Canons of the 16th Century** (edited by Raymond Mase)

JOSQUIN DES PRÉS      Vive le roy  
(1440–1521)

GIOVANNI PIERLUIGI      Pleni sunt caeli  
DA PALESTRINA  
(1525–94)

JOHANNES MARTINI      J'ay pris amours  
(c. 1440–97)

JOSQUIN/PALESTRINA      Pleni sunt caeli  
                                 Agnus Dei

**Two Sacred Motets** (edited by Louis Hanzlik)

GIOVANNI GABRIELI      Surrexit Christus  
(c. 1550–1612)      Deus, qui beatum Marcum

Joining the American Bass Quintet for Two Sacred Motets by Giovanni Gabrieli are:

<i>Trumpet</i>	<i>Trombone</i>
Brandon Bergeron	Kevin Carlson
Maximilian Morel	Stephen Whimble

<i>Horn</i>	<i>Bass Trombone</i>
Kaci Cummings	Filipe Pereira

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Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



**Large  
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# Notes on the Program

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## Consort Music of Elizabethan and Jacobean England

The reigns of Queen Elizabeth I (1558–1603) and King James I (1603–25) occurred at the height of the English Renaissance. During their reigns music, and arguably literature, became the defining artistic forms of the time. This was due certainly in part to the value both monarchs placed on the inclusion of these art forms in their personal lives and their courts.

Queen Elizabeth was a music enthusiast whose love for the performance and practice of music (as well as a personal decree that all people of England embrace the things she most enjoyed) explain its rise as a popular art form during her reign. Elizabeth herself was a lutenist and expected all noblemen of English society to also take up the instrument. She also required that all young noblewomen be at the ready to take “their proper place in a vocal or instrumental ensemble” or otherwise become “the laughing-stock of society.” Elizabeth employed dozens of musicians to accommodate music in her court, and her royal household was always bubbling with secular instrumental and vocal music, intended not only for listening but also dancing. Music of the Jacobean era continued to blossom during the monarchy of James I, but he was a proclaimed poet himself and his involvement with translating the bible into English (the King James Bible), and other publications, indicate he had a more vested interest in the literary arts.

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Vocal music in the English courts was inspired largely by the rise in popularity of the Italian madrigalists of the time (numerous Italians were imported to England and employed by Elizabeth) and as a result, a relatively short-lived but prolific English madrigal school was born. This movement was led most notably by Thomas Morley whose madrigal for five voices “Arise, awake” from the *Triumphs of Oriana* (1601) and “I go before, my darling” (two highly entertaining canzonets for two and three voices) are represented in this suite. Also presented here is “Oft have I vow’d,” a five-part madrigal for five voices composed by John Wilbye during the Jacobean era. The influence of Italian madrigalists use of chromaticism in their works is uniquely evident in Wilbye’s composition.

With the development of the printing press (and Elizabeth’s regular habit of dancing as her preferred method of exercise), a growing number of amateur musicians made use of newly available sheet music and instrumental ensembles flourished. These consorts some mixed (or “broken”) and some made up of like instruments (such as a family of viols) performed music composed for instruments as well as voices, such as the popular madrigals of the time. Works in this suite representing popular instrumental music of the day include two popular dance forms (the pavan and galliard) on a theme by John Dowland, and an example of another strictly instrumental form, the canzona, by William Brade.

—Louis Hanzlik

# Notes on the Program (Continued)

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## Suite From 19th-Century Russia

It is well known that the writing for chamber brass during the Romantic period in music was relatively sparse due to a variety of factors, most notably the late development of the chromatic valve. However, the Russian presence in brass chamber music was always important, culminating in the writing of the quintets by Viktor Ewald and the sextet by Oskar Böhme. Despite these wonderful works, brass music incredibly had little attention paid to it again until after World War II when the influx of military brass musicians back into civil life precipitated the formation of chamber groups.

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One of the major centers of musical influence in the 19th Century was St. Petersburg and it is from here that we draw inspiration for this collection. Many notable composers of the day were drawn to this vibrant city, among them Ludwig Maurer, one of the two composers featured in our suite. Maurer was a violinist who split his career between his native Germany and St. Petersburg, and his writing brings a glimpse of traditional string chamber music to brass.

The other composer is another European émigré, Anton Simon, who left his native Paris at the age of 21 and resided in Moscow until his death in 1916. Like Maurer, Simon, a pianist, approached brass writing with more of the traditionally used songful string writing, making these two composers a perfect stylistic complement to one another. Of particular note, to end the suite is the seldom played “Morgengruss,” or morning greeting. Beautifully lyric, this is a wonderful example of what is possible with brass both then and now.

—Kevin Cobb

## STEVEN FRANKLIN

### *Three Romances*

Steven Franklin is a trumpet player by day and composer by night. He attended the Curtis Institute of Music as a trumpet major although he studied both disciplines simultaneously. He subs regularly with the Rochester Philharmonic and has won first prize at numerous competitions, including the National Trumpet Competition and the International Trumpet Guild Competition.

His compositions have been performed all over the world by members of the New York Philharmonic, Rochester Philharmonic, Philadelphia Orchestra, and faculty of the Eastman School of Music and Curtis Institute of Music. His Trumpet Sextet No. 2 was performed by the Curtis Trumpet Ensemble as they took first prize at the National Trumpet Competition in 2015. As noted by the *Philadelphia Inquirer*, his postromantic style “looks back longingly to the tonal sensibilities of Richard Strauss.” Although strongly influenced by the work of Strauss, Schumann, and Brahms, Steven looks to create warmth

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and lyricism in his writing while continuing to explore greater harmonic possibilities.

*Three Romances* is not just a collection of lyrical pieces for brass quintet. Rather, it is a three movement tone poem, written in a compositional style that looks backward in time to the tonal and melodic sensibilities of the Romantic era. Robert Schumann is an obvious influence; his Three Romances for Oboe and Piano were the initial inspiration for this piece. The counterpoint of Wagner and the lush harmonies in Strauss were also influential. However, my goal with *Three Romances* was not to imitate works from the 19th century but to continue exploring a warmth, richness and lyricism in my writing. These characteristics are evident in my Nocturne for brass quartet, a work I composed almost two years ago; I wanted to take that same concept and further develop it, expanding that idea into a full length brass quintet.

The first movement is an *Elegy*. There is a sense of longing, of loss, of searching. The opening trombone lament sets the tone for the movement. This motif permeates the first movement, sometimes weeping, other times more hopeful. This motif and the mournful trumpet melody later give way to a new theme of warmth and resolution that shines some light into this dark movement. However, this light is only fleeting and surrenders again to a somber conclusion, leaving the question open: was that glimpse of light real or only imagined?

The Intermezzo provides some relief from the heaviness of the *Elegy* and acts as a bridge between the two major outer movements. The rhythmic play between groups of two and three gives the Intermezzo a feeling of motion and grace. At times it becomes almost too serious but then checks itself, it's only an Intermezzo after all.

Lastly, the *Finale* brings resolution and redemption; it is the antithesis to the *Elegy*. The questions and unanswered longings find their answer in a joyful conclusion, though not without struggle. While the tonal language is generally more stable in this movement, the melodic lines and harmonic movement are extended, one idea leading to the next as the line unfolds with forward motion towards the climactic ending.

## PHILIP LASSER

### *Common Heroes, Uncommon Land*

Philip Lasser is an American composer with French musical roots. Trained from an early age at Nadia Boulanger's École d'Arts Américaines in Fontainebleau, France, he has created a unique sound world that blends together the harmonies of French Impressionist sonorities and the dynamic rhythms and characteristics of American music. Following his studies at

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# Notes on the Program (Continued)

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Harvard College, Lasser moved to Paris to work with Boulanger's closest colleague and disciple, the Catalan composer Narcis Bonet, and continue his piano studies with Gaby Casadesus. His music has entered the repertoire in all genres with regular performances and broadcasts by artists including Frank Almond, Zuill Bailey, Steven Blier, Sasha Cooke, Natalie Dessay, Simone Dinnerstein, Elizabeth Futral, Margo Garrett, Jimmy Lin, Susanna Phillips, Liv Redpath and Brian Zeger and performances by the Atlanta Symphony, Berlin and Leipzig Radio Orchestras, and Juilliard415. Lasser received his BA *summa cum laude* from Harvard College, his MA from Columbia University, and his DMA from Juilliard where he studied with David Diamond. He has been on the faculty at Juilliard since 1996 and is also director for the EAMA—Nadia Boulanger Institute in Paris. Lasser is author of *The Spiraling Tapestry*, a seminal treatise on contrapuntal analysis exploring the musical universe from Bach to Debussy, and his works can be heard on the Sony, Decca, and Delos labels. (philiplasser.com)

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**Common  
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It celebrates  
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*Common Heroes, Uncommon Land* was commissioned by The Juilliard School for the American Brass Quintet in honor of the ensemble's 30th anniversary as ensemble in residence at Juilliard. Philip Lasser has written the following about his work:

*Common Heroes, Uncommon Land* speaks of the glory of the everyday. It celebrates the human spirit in its daily routine and uncrushable work ethic. Based on five short poems by various poets, each movement explores a particular facet of the American experience.

The first movement describes the urban heroes in their dogged morning trek towards work and sustenance. The second honors the farmers in their rural struggle with the land. The third and fourth movements celebrate our common quest for joy and the noble act of holding fast to dreams. The last movement serves as an epilogue to the work offering an ode to the everyday heroes and heroines of our land as they create the future.

As we hear the premiere of the work tonight, I wish to thank the members of the American Brass Quintet whose amazing talent and effort, as well as their unwavering commitment, have brought this work to life. I wish also to express my gratitude to The Juilliard School for supporting this commission and to Dean Ara Guzeliman for his trust and his support on behalf of this project.

## **Canons of the 16th Century**

By definition, the canon is the strictest form of musical imitation—a polyphonic composition in which all the parts have the same melody



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throughout, but start at different points. Both written and improvised canons existed as early as the 14th century, but in the mid-15th century, important Franco-Flemish composers like Ockegem, Isaac, and Josquin Des Prés adopted the canon in both sacred and secular music. This 15th-century tradition of canonic writing culminated in the 16th century with the works of the great choral composer Giovanni Pierluigi da Palestrina. Palestrina's works have long served as the model of the discipline of counterpoint, but by 1600 the canon had become an old form of polyphony.

Josquin Des Prés was the most illustrious composer of his day, and highly respected by his contemporaries. In *Vive le roy*, likely written for King Louis XII of France, he uses a three-part canon to accompany the cantus firmus. Martiní's setting of the popular *J'ay pris amours* juxtaposes the canonic parts so closely together, that at times they seem in danger of becoming unison. But while these two secular pieces show canonic techniques in the most obvious way, it is in masses of the period, like those of Palestrina, where canons are used in the most expressive and beautiful way. Both the Josquin and Palestrina settings of *Pleni sunt caeli* are canons at the interval of the major second that mask their strict imitation and create unusual harmonies. *Agnus Dei*, from Palestrina's *Missa ad fugum* (a mass entirely composed of canons) is a beautifully developed double canon that supports the notion that the perfect canon, like the perfect crime, must not be suspected, much less detected.

—*Raymond Mase*

## GIOVANNI GABRIELI

### Two Sacred Motets

Giovanni Gabrieli, organist of Venice's stunning Saint Mark's Basilica from 1585 until his death, composed many of the finest of examples of 16th century ensemble music ever written. These works, cherished to this day by brass players and audiences alike, are just a small sampling from a larger collection of polychoral works *Sacrae Symphoniae* (1597/1615). These works, many of which were composed for blended choirs of singers and instrumentalists, were intended for performance in Saint Mark's high, opposing choir lofts. The two works on this evening's program, *Surrexit Christus* (The Risen Christ) and *Deus, qui beatum Marcum* (God, who blessed Mark) are works for such a configuration. However, for this performance, the vocal parts are performed by instrumentalists.

*Surrexit Christus* (1597) is composed for 11 musicians, and is divided as an instrumental ensemble of eight, which spritely accompanies a vocal trio (represented this evening by horn, tenor trombone, and bass trombone). *Deus, qui beatum Marcum* is composed for two five-part antiphonal choirs, a manner of voicing of which Gabrieli is most highly regarded.

—*Louis Hanzlik*

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## About American Brass Quintet

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The American Brass Quintet (ABQ) was the 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field. The quintet's rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East, Canada, and the U.S.; a discography of nearly 60 recordings; and the premieres of over 150 contemporary works that serve as the foundation of the modern brass quintet repertoire. ABQ's Emerging Composer Commissioning program has brought forth brass quintets by Gordon Beeferman, Jay Greenberg, Trevor Gureckis, and Shafer Mahoney. Among the quintet's recordings are 12 CDs for Summit Records since 1992, and their most recent disc, *Perspectives*, was released last January.

ABQ's 2017–18 season includes a U.S. tour across 18 cities in 15 states, and musical highlights include several performances of a new work by Steven Franklin, *Three Romances*, which had its premiere last July; and a return to an ABQ signature piece, *Music for Brass Instruments* by Ingolf Dahl. Last month the quintet played at the Guggenheim Museum for a repeat performance of John Zorn's *Commedia dell'arte*, a suite of five miniatures for multiple ensembles inspired by the five classic commedia characters.

Committed to the development of brass chamber music through higher education, the American Brass Quintet has served as ensemble in residence at Juilliard since 1987 and the Aspen Music Festival since 1970. To celebrate ABQ's 30th anniversary, Juilliard has commissioned Philip Lasser—best known for his unique way of blending colorful harmonies of French Impressionist sonorities with the dynamic rhythms and characteristics of American music—for a piece dedicated to the quintet, *Common Heroes, Uncommon Land*, which receives its world premiere tonight. Since 2000, the quintet has offered its expertise in chamber music performance and training with a program of short residencies as part of its regular touring. Designed to give young groups and individuals an intense chamber music experience over several days, the quintet's residencies have been embraced by schools and communities throughout the U.S. and a dozen countries. The American Brass Quintet is represented by Kirshbaum Associates, New York.

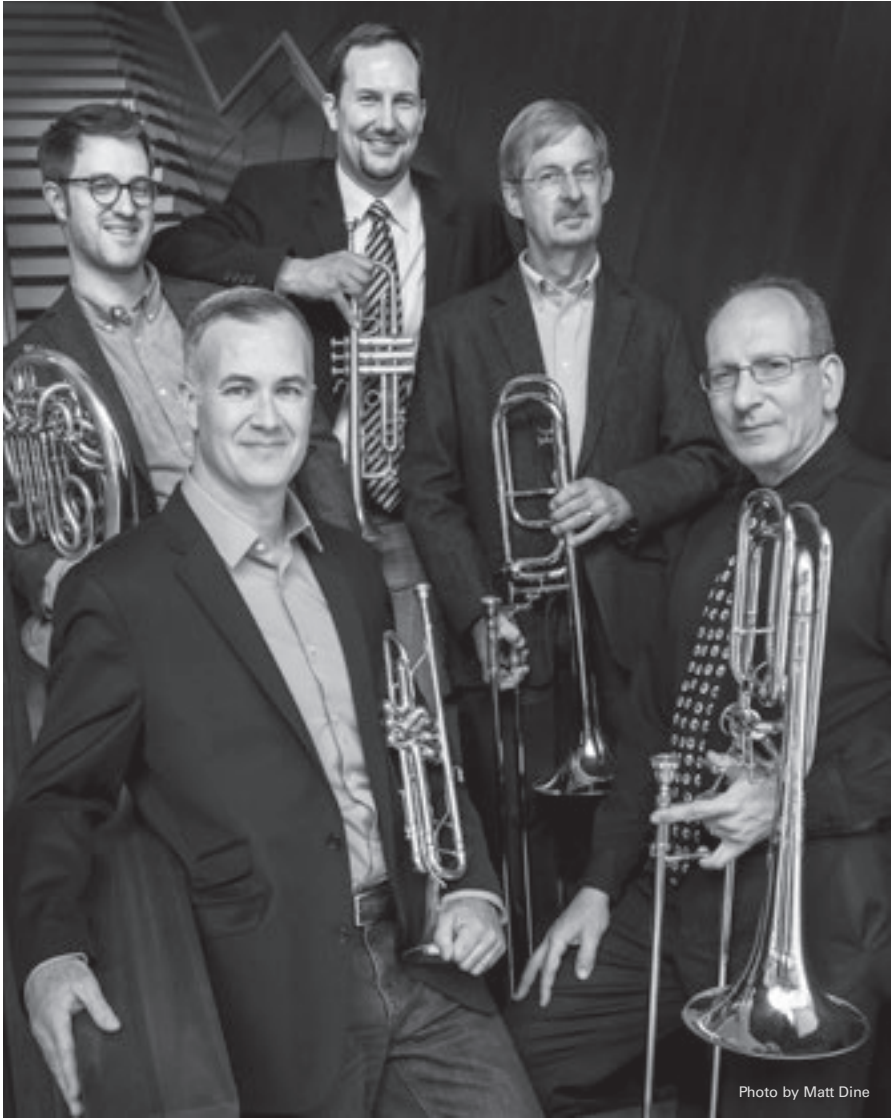


Photo by Matt Dine

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